



Liszt — Hungarian Rhapsody No. 3

2.

Fugato 1.

The first section of the score is a fugato, characterized by multiple voices (I, II, III, IV) and complex rhythmic patterns. It begins with a piano (*p*) dynamic and includes various articulations and slurs. The notation is dense, with many beamed notes and rests.

*Andante quasi Adagio.*

The second section is marked *Andante quasi Adagio*. It begins with a *long.* (long) marking and a piano (*p*) dynamic. The music is more melodic and expressive, with a *espressivo* marking. It includes slurs and dynamic changes like *pp* and *ppp*.

*Alliegro non troppo*

The third section is marked *Alliegro non troppo*. It begins with a *Clar. I (Ced.)* marking and a piano (*p*) dynamic. The music is more rhythmic and includes a *Flauto I.* marking. It features slurs, triplets, and dynamic changes like *pp* and *ppp*.





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2.

Fogatta II.

*Andante quasi*

*Adagio.*

*dim.*

*mf*

*Allegro non troppo.*

*Clar. Solo*

*p*

*pp*

*f*

*mf*

*pp*

*1*

*2*

*3*

*5*

*9*

*1*

*1*

*1*

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Fag. II.

The image shows a page of musical notation for the second flute part (Fag. II) of Liszt's Hungarian Rhapsody No. 3. The score is written on ten staves. The key signature is one flat (B-flat major or F minor), and the time signature is 2/4. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *f*, and *sfz*. A tempo change is indicated by the instruction *senza fine più mosso.* on the sixth staff. The score concludes with a double bar line and repeat signs on the final staff.